



LA FERME
DU BUISSON
CENTRE D'ART CONTEMPORAIN

SCÈNE NATIONALE
DE MARNE-LA-VALLÉE

english
version

PERFORMANCE

DAY ALFRED JARRY
ARCHIPELAGO



SATURDAY
FEB 13

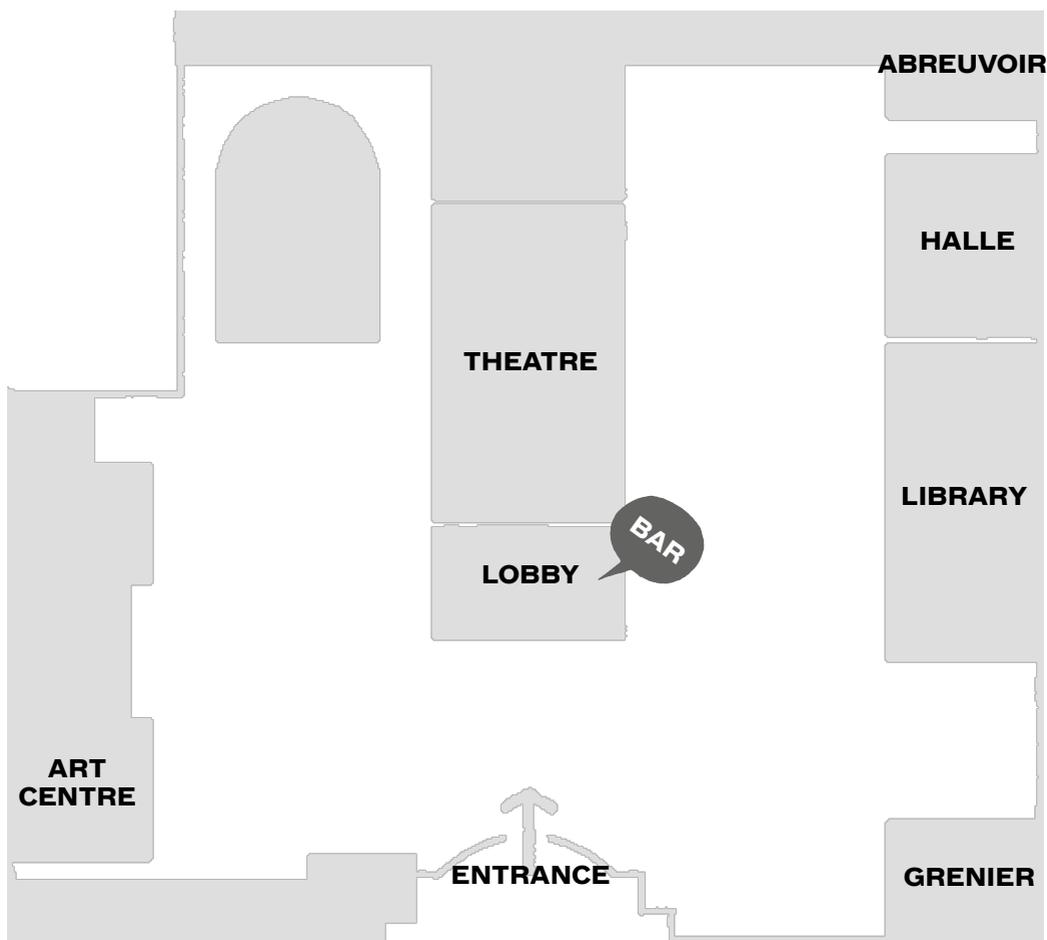
2PM
TO MIDNIGHT

Hugues Decointet
Kasia Fudakowski
Dominique Gilliot
Petrit Halilaj
Les Chiens de Navarre
Jean-Christophe Meurisse
Luigi Presicce
Benjamin Seror
Katarina Šević & Tehnica Schweiz
Cally Spooner
Sarah Vanhee

curators

Leonardo Bigazzi
Keren Detton
Julie Pellegrin
Eva Wittcox

COMPOSE YOUR OWN PROGRAMME



PROGRAMME, 2PM TO MIDNIGHT

14:00 – Theatre Lobby

Introduction by the curators and Dominique Gilliot,
Master of Ceremony

14:30 – Library

Reading Jarry out loud – reading / 1h

14:30 – Theatre Lobby

Hugues Decointet – performance / 30 min

15:00 – Art Centre

Guided tour of the exhibition in english / 45 min

15:30 – Library

Katarina Šević & Tehnica Schweiz –
discussion and book signing / 1h

16:40 – Art Centre

Cally Spooner – activation / 7 min

17:00 – Halle

Sarah Vanhee* – performance / 2h30

17:30 – Theatre Lobby

Hugues Decointet – performance / 30 min

18:20 – Art Centre

Cally Spooner – activation / 7 min

19:00 – Grenier

Jean-Christophe Meurisse* – film / 50 min

19:40 – Art Centre

Cally Spooner – activation / 7 min

19:50 – Grenier

Dominique Gilliot – performance / 20 min

20:30 – Abrevoir

Benjamin Seror* – performance cabaret,
(snack included) / 1h20

20:45 – Theatre

Les Chiens de Navarre* – dance performance / 1h

22:30 – Grenier

Jean-Christophe Meurisse* – film / 50 min

22:30 – Theatre Lobby

Of the Futility of the 'Theatrical' in the Theatre –
Informal, café-style discussion / 1h

ONGOING

14:00-midnight – In all spaces

Dominique Gilliot – Master of Ceremony

14:00-23:00 – Art Centre

Alfred Jarry Archipelago :
La valse des pantins – Acte II
– tour of the exhibition by the visitor guides and
focus on specific artworks

14:00-23:00 – Art Centre

Cally Spooner – installation

14:00-midnight – Outdoor spaces

Petrit Halilaj – sound installation

14:00-21:00 – Theatre Lobby

Hugues Decointet – sculptural and sound installation

14:00-16:30 – Grenier

Kasia Fudakowski – projection

16:30-18:30 – Grenier

Luigi Presicce – projection

14:00-midnight – Theatre Lobby

Bar / catering

*booking essential: admission upon ticket
presentation

00:00 – Shuttle departure, return to Paris

A NEW FESTIVAL OF PERFORMANCE

More and more frequently, contemporary artists are blending the codes of the visual arts with those of the stage, in an exploration of an interspace of potential art forms. As a fundamentally multidisciplinary venture, La Ferme du Buisson has an obligation to welcome and assist practices that include performance as an active force in the transgression of conventional limitations. With this new annual festival titled *Performance Day*, international artists and curators are invited to make use of the theatre spaces.

For this first edition it seemed only natural to invoke Alfred Jarry, that iconic scuttler of categories, as its tutelary figure. Tying in with the Art Centre exhibition and the international *Alfred Jarry Archipelago* project, *Performance Day* celebrates the destruction of accepted standards and uses the physical and linguistic contortions, absurdist humour and blatant amateurism favoured by this author. Dominique Gilliot acts as a Master of Ceremony to guide us between these various formats – via, among others, Sarah Vanhee's performance-marathon, Cally Spooner's

improvised musical happenings, readings from Jarry's works, screenings of Fudakowski and Presicce, Seror's rock opera, and orgiastic explosions of les Chiens de Navarre, concluding with a barroom-style discussion about "the Futility of the 'Theatrical' in the Theatre".

Performance Day is coproduced with the Playground festival (STUK Kunstencentrum & M-Museum Leuven), with support from the Agency for Arts and Heritage of Flanders, as part of the project "Alfred Jarry Archipelago" initiated by La Ferme du Buisson Centre for Contemporary Art in Noisiel (France), Le Quartier Centre for Contemporary Art in Quimper (France), and Museo Marino Marini in Florence (Italy). The venture is part of Piano, the Franco-Italian art exchange platform, in collaboration with M-Museum and the STUK Kunstencentrum in the framework of Playground in Leuven (Belgium). The fourth curators are conceiving the festival together, and will publish a catalogue containing all four chapters.

CURATORS

LEONARDO BIGAZZI

Leonardo Bigazzi is a curator based in Florence at the Museo Marino Marini. Since its first edition in 2008 he collaborates with Lo Schermo dell'Arte Film Festival in Florence, Italy. For the Festival he curates VISIO – European Workshop on Artists' Cinema, the VISIO Residency Program, and Notti di Mezza Estate. He has been responsible for special projects with the artists Omer Fast, Melik Ohanian and Hiroshi Sugimoto. He is also the co-director of Feature Expanded, a training program developed together with HOME (Cornerhouse) in Manchester. He recently started an on-going collaboration with the artist Petrit Halilaj and he has worked for the research and production of his exhibitions at the Galerie Kamel Mennour (Paris), Bundeskunsthalle (Bonn), Kölnischer Kunstverein (Köln) and Palazzo Grassi/Punta della Dogana (Venice). Since 2012 he works at the Gucci Museum in Florence as a consultant for the contemporary art exhibitions organized in collaboration with the François Pinault Collection.

KEREN DETTON

Keren Detton is curator and director of Le Quartier, Centre for Contemporary Art in Quimper (Brittany, France) since 2009. She works with artists from different generations and develops exhibition projects and editions on a national and international scale. Her programme includes monographic exhibitions (Guy de Cointet, Ann Veronica Janssens, Claude Closky, Carey Young, Adva Zakai, Fayçal Baghriche...) and collective exhibitions, which focus on forms and languages, perception of images and the construction of identities. From 2004 till 2009, she worked in Air de Paris gallery and conducted a prospective programme titled "La Planck".

JULIE PELLEGRIN

Since 2007, Julie Pellegrin has been working as the director of the Art Centre of la Ferme du Buisson, focusing on the significance of processes and experimentation in the performative dimension of art. She mixes solo (Julien Bismuth, Mathieu Abonnenc, Isabelle Cornaro, Phill Niblock) and group exhibitions (*A Choreographed Exhibition, Treasures for Theatre, The Yvonne Rainer Project*). In 2013, she co-curated Nuit Blanche Paris with Chiara Parisi. They invited Fujiko Nakaya, Rosa Barba, Michael Portnoy, Peter Watkins, Chantal Akerman, Hassan Khan, Liam Gillick or Martin Creed – as well as proposing reenactments of historical works like Palle Nielsen's *The Model* or Karlheinz Stockhausen's *Helicopter String Quartet*. Julie Pellegrin recently published, together with fellow curator Mathieu Copeland, a collective anthology entitled *Choreographing Exhibitions*.

EVA WITTOCX

Eva Wittcox is a curator and art critic based in Brussels. Since 2009 Eva Wittcox is head of the contemporary art department at M-Museum in Leuven, Belgium. Exhibitions she curated at M include Guy de Cointet, Markus Schinwald, Sarah Morris, Ugo Rondinone, Patrick Van Caeckenbergh, Pedro Cabrita Reis, Mika Rottenberg, Dirk Braeckman, Yael Davids and Sol LeWitt. Between 1997 and 2006 she was curator at the S.M.A.K. museum for contemporary art in Ghent. From 2006 till 2009 she worked at the arts centre STUK in Leuven where she in 2007, together with the STUKteam, created a new yearly live art performance festival called Playground. Since 2009 this festival is a collaboration between STUK and M-Museum, and takes place at both venues. Eva Wittcox has contributed to several catalogues, publications and magazines. She has given lectures and participated at many seminars. She is president of the Belgian section of AICA.

DOMINIQUE GILLIOT

Ongoing and **19:50**
In all spaces **Grenier**

Master of Ceremony



© R.Franz

Born 1975 in Gravelines, France.
Lives and works in Paris and Brussels.

Dominique Gilliot's performance work comes in a variety of forms and has its own logic – a mixture of academic and popular culture. Her performed lectures involve the listener in a train of thought where the power of logic is traversed by the accidental and the fortuitous. The result is liable to be funny, totally unexpected, charmingly confused and yet, at the same time, strangely precise. In her own inimitable way, she points an unshaking finger at all kinds of elements, be they poetic, evanescent, basic or vernacular. This is performance and a shared moment.

Une Série de Moments + un Moment + un Autre Moment, 2016

Performance, variable duration
With the participation of Louise Hervé and Maeva Cunci

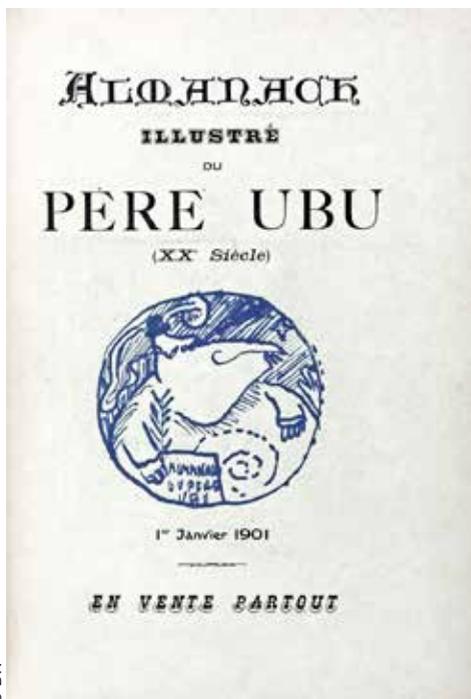
For this first edition of the festival, Dominique Gilliot will be performing *Une Série de Moments + Un Moment + Un Autre Moment* ("A Series of Moments + A Moment + Another Moment"). Amongst other things, and at her own special request, she will take on the role of Master of Ceremony throughout the day. This will enable her to talk about the works, to direct operations (a velvet hand in a steel glove), to maintain both atmosphere and open spaces, keep the audience on their toes and the words moving along, and maybe even to sing a few ditties. During the period of her residency, Gilliot will be exploring and exploiting the logic of the spaces at the Ferme du Buisson, using various objects picked up here and there, a text by Alfred Jarry about time in art, and the latest issues of *L'Etoile Absinthe*, all these as means of pursuing her navigation from place to place and work to work.

production in the framework of Dominique Gilliot's residency at the Centre d'art contemporain de la Ferme du Buisson

READING JARRY OUT LOUD

14:30 Library

Reading Alfred Jarry's
texts / 1h



Librarians trained in the art of reading aloud read extracts from works by Alfred Jarry chosen by themselves. In spite of the reputed difficulty of the writing, they bring out all its acoustic qualities: the syncopated rhythms and the musical phrasing, the comic puns vying with the inherent lyricism of the works, and the way in which the words produce a host of synesthetic impressions.

In partnership with the network of multimedia libraries in the Val Maubuée

HUGUES DECOINTET

14:30-21:00
Theatre Lobby

Activation
at 14:30 and 17:30

Performance / 30 min



Born 1961 in Bienville, France.
Lives and works in Montreuil.

In the work of Hugues Decointet, changes of scale, changes of status in props and objects, and changes from representation to presentation are stage effects and reversals of situation that disturb our perception of the real. Every object is capable of being an image and every image is taken from a possible film. Decointet marks out spaces with stage techniques in which objects are both receivers and transmitters. The energy needed in order to activate and literally animate the venue is the spectator's own curiosity. A shared moment emerges; the mobile, photographic eye takes the body with it in a mobility that is itself a picture.

Dramavox, model for a theatre of voices II, 2015

Performance-activated sound installation,
30 min, rotating wooden stage, 400 x 400 cm

Intrigued by a Samuel Beckett text about the voice, Hugues Decointet created an index of descriptions of voices and interviews with actors on the subject of voices that they like. He subsequently turned this into a play combining texts and sculptures. Neither performance nor radio play, *Drama Vox* is presented literally as a "little voice theatre".

By manipulating the wooden objects that make up the sound material, a vocal portrait emerges which gradually becomes architecture. Its reduced format, nevertheless, means that it is more of a model; put simply, it is the utopian projection of a theatre.

with Cédric Lanoë, performer
voices of Antoine Bourseiller, Sabine Haudepin, Michel Le Bayon, Yves Lefèbvre, Caroline Marcilhac, Pascal N'Zonzi, Hugues Quester
editing sound and music by PXL (B-Wolf & Foxee-B)

index by Ibéa Atondi

translation Ian Monk

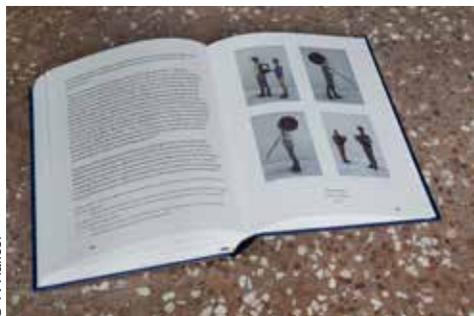
coproduction Playground (STUK Kunstencentrum & M-Museum) / Ferme du Buisson

with support from the French Ministry of Culture and Communication - DICRÉAM

KATARINA ŠEVIĆ & TEHNICA SCHWEIZ

15:30 Library

Discussion and
book signing / 1h



© P. Rákosi

Gergely László was born in 1979, in Budapest. He lives and works in Berlin.

Péter Rákosi was born in 1970, in Kaposvár, Hungary. He lives and works in Budapest.

They have worked as the artistic duo Tehnica Schweiz since 2004.

Katarina Šević was born in 1979, in Novi Sad, Yugoslavia/Serbia. She lives and works in Berlin.

Over the course of recent years, the duo Tehnica Schweiz and Katarina Šević have created several projects involving plays and tableaux vivants. Sourcing their material from the history of avant-garde theatre, they have created collective performances by using codes from amateur and political theatre. What particularly interests them is the satirical and political potential of these theatrical forms, and the fact that they allow several voices to coexist and to raise important questions in an amusing way.

Alfred Palestra: where the crisis of the Republic coincides with the birth of Pataphysics, 2015

Discussion and book-signing with Gergely László and Zoë Gray, curator of the project
With the participation of Marius Loris, poet

The *Alfred Palestra* project was originally a workshop with students at the Lycée Émile-Zola in Rennes. The workshop was designed as a way of coming to terms with various elements of history, stories and narratives. In that school, Alfred Jarry could almost have met Alfred Dreyfus. The gym of the school was used for the second trial of Alfred Dreyfus in 1899, and it was the school where Alfred Jarry sat his baccalaureate exam and wrote *Ubu Roi*. The artists based their project on the books that Dreyfus read during his imprisonment and the books that Jarry collected in the imaginary library of Dr Faustroll for the exploration of the fundamental themes that are still as essential today as they were at the end of the 19th century: justice, truth, freedom and education.

production Les ateliers de Rennes / Art Norac / Lendroit editions

The book is available for sale at the Art Centre

SARAH VANHEE

17:00 Halle

Performance / 2h30



© P. Deprez

Born 1980 in Belgium.
Lives and works in Brussels.

Sarah Vanhee's practice blends performance, visual arts and literature. Often created in situ, her works are concerned with the interaction between the spectator and the surroundings that they put in place. They totally blur the boundaries between fiction and reality, in order to push out the limits of the imagination and to raise questions about society, conventions and artistic commonplaces. Vanhee takes issue with the dominant models that influence our ways of thinking, speaking, and moving, as well as our relationships with others and the world. She combats existing paradigms with the weapons of absurdity, utopia and poetry...

Oblivion, 2015

Performance, 2h30

Throughout one year, Sarah Vanhee collected rubbish, whether real or virtual. With these 'remains' – ranging from vegetable peelings to spams – she creates a luxurious environment to perform in, a place where nothing is lost, where birth and death rub shoulders and there is no wastage. For nearly three hours, the artist carefully unwraps cardboard boxes, accompanying her gestures with a discourse that plays on the deterioration of language. The installation and performance are presented as an ecological system rather than total chaos. Various kinds of organisation and gradations begin to emerge more or less clearly from this jungle of garbage, indicating something like a path through the journey.

coproduction CAMPO (Gand), HAU – Hebbel am Ufer (Berlin), Göteborgs Dans & Teater Festival, Noorderzon (Groningen) & Kunstenfestivaldesarts (Brussels)

with the support of the Culture Programme of the European Union and the Flemish Community

JEAN-CHRISTOPHE MEURISSE

19:00
and 22:30 **Grenier**

Film / 50 min



© DR

Born 1975 in Lorient, France.
Lives and works in France.

Founder and artistic director of the theatre company Les Chiens de Navarre, Jean-Christophe Meurisse has directed their collective performances since 2005. He is also a film maker interested in the possibility of accidents and awkward moments, which – as happens during rehearsals for his dramatic productions – throw the actor into a real-life situation, unprepared, with no predetermined role and without preconceived ideas.

Il est des nôtres, 2013

Video HD, colour, sound, 50 min
France, Poland

Thomas is thirty-five years old and has decided that he will never go outside again. He lives in a caravan in a shed in the middle of the city and invites his family and his friends and neighbours round. He organises parties – Dionysian feasts. Every day Thomas celebrates his rejection of society. Merrily and furiously, Jean-Christophe Meurisse wanted to try out the use of improvisation, which is entirely how this was shot, in film. Accordingly, the film starts with an idea and has no real script. Meurisse uses this medium-length film as a means of interrogating our ability to live outside civilisation – in order to get closer to the world.

with Thomas de Pourquery, Solal Bouloudnine, Laetitia Dosch, Céline Fuhrer, Nicolas Granger, Thibault Lacroix, Aristide Meurisse, Thomas Scimeca, Anne-Elodie Sorlin, Maxence Tual, Jean-Luc Vincent, Carmen

script and direction Jean-Christophe Meurisse

DOP Javier Ruiz-Gomez

sound engineer François Meynot

chief editor Carole Le Page

sound editor François Meynot

mix Simon Apostolou

colour grading Yannig Willmann

production manager Paul Sergent
and Mathilde Delaunay

production Ecce Films (Emmanuel Chaumet)
coproduction Le grand gardon blanc (Antoine Blesson – Claire Nollez)

BENJAMIN SEROR

20:30 Abrevoir

Performance-cabaret / 1h20



© R.Zenner

Born 1979 in Lyon.
Lives and works in Brussels.

Combining the figures of poet, singer and storyteller, Benjamin Seror likes to feature himself in theatrical performances that have both theoretical and narrative power. He gives us the fruit of his thoughts about the way history is transmitted, by questioning the way our memory, which can be both real and invented, presents things. His evocative titles give us ways of interpreting a complex piece full of exogenous knowledge, amusing digressions with varying degrees of logicity and highly appealing music. Seror's production involves language and its potential for revealing our memory of things which it is possible we never experienced.

The Marsyas Hour, 2015-2016

Performance cabaret, 1h20

Benjamin Seror's new project concerns Marsyas, a character from Greek mythology condemned to wander between the land of the dead and the land of the living after losing a music competition with the god Apollo. Marsyas has to confront a mysterious enemy by using his own thoughts, as he moves around between fiction and reality. The performance was conceived as a long documentary narrative during which elements of scenery make their appearance. The performance evokes ghosts of film, art history, day-to-day adventures, and magic. But, as always with Seror, the real subjects are language and improvisation.

coproduction Playground (STUK Kunstencentrum & M-Museum Leuven) / Ferme du Buisson

LES CHIENS DE NAVARRE

20:45 Theatre

Dance performance / 1h



© P.Leburman

Collective founded in 2005.

Les Chiens de Navarre is a theatre collective created by Jean-Christophe Meurisse, who is also the director. The company uses improvisation and the 'accidents' that arise out of it. They create temporary oppositions, ephemeral crises, and idiotic games – with the audience or against them. "In the midst of banality, overlaid metaphors and our own urges, the Chiens de Navarre produce something that is like a sudden upsurge of our most salient and least calculated desires. Hence the importance of improvisation in their work; it attracts the highly exaggerated situations, sporadic outbursts, extreme fatigue and violent rifts that are all part of that hyper-present." (Tanguy Viel)

Les danseurs ont apprécié la qualité du parquet, 2012

Dance performance, 1h

The Chiens de Navarre reject all kinds of "rigid, elitist and dusty theatre". Their preference is for a carnival aesthetic and automatic stage writing in the style of Artaud and the Surrealists. This is their first choreographed show, a transgressive journey through the history of dance. A procession of old people start wandering around, dancing and feeling each other up, to the accompaniment of old pop songs. They are pathetic and filthy, strange and moving. In this chaotic, silent dance, the Chiens weave an astonishingly meaningful cloth out of the threads of their idiocy. Led, off the leash, by Jean-Christophe Meurisse, these Dogs of Navarre, with their incisive fangs, are both provocative and charming.

collective creation by Les Chiens de Navarre
directed by Jean-Christophe Meurisse
artistic collaboration Isabelle Catalan
with Caroline Binder, Céline Fuhrer, Robert Hatisi, Manu Laskar, Thomas Scimeca, Anne-Élodie Sorlin, Maxence Tual, Jean-Luc Vincent

DE L'INUTILITÉ DU THÉÂTRE AU THÉÂTRE [OF THE FUTILITY OF THE 'THEATRICAL' IN THE THEATRE]

22:30 Theatre Lobby

**Informal, café-style discussion / 1h
with the artists and the curators**



In the light of texts by Jarry and of his radical attitudes to theatre (*Of the Futility of the 'Theatrical' in the Theatre, Twelve Theatrical Topics, Theatre questions*), artistes involved in the festival are invited to talk about the assumed ambiguity of their fascination for theatre: how can drama be dismembered so that each one of its significant elements can be examined and questioned and new forms be created?

CALLY SPOONER

14:00-23:00
Art Centre

Activation
at 16:40, 18:20 and 19:40

Installation

© M.Domage



Born 1983 in Ascot, United Kingdom.
Lives and works in London.

Cally Spooner is a writer and artist. Her texts combine a mixture of theory, philosophy, pop music, current affairs issues and entrepreneurial rhetoric. Spooner produces short stories with no plot, disjointed scenarios, monologues recorded on a loop, and musical arrangements as a means of staging the movement and functioning of speech. By appropriating as forms and references such different performance genres as musical comedies, advertising spots and radio plays, Spooner looks at the way in which disembodied, indeterminate and unmediated performance can exist within the extreme visibility of entertainment and today's short attention spans.

Damning Evidence Illicit Behaviour Seemingly Insurmountable Great Sadness Terminated In Any Manner, 2014

Opera singer, YouTube comments, LED screen

An opera singer sings messages which roll out on an LED screen like surtitles at an opera. The messages are comments posted on YouTube by discontented fans on videos in which the lies of celebrities are exposed: the Lance Armstrong doping scandal, for example, or Beyoncé lip synching to a pre-recorded “Star- Spangled Banner” at Barack Obama’s second term inauguration. This piece reflects Cally Spooner’s researches into hysteria in the media and reveals how dependent on technology people are, as well as how staged their behaviour can be and their discourse governed and robotised by digital mechanisation.

with the participation of Veronika Benning
collection Enea Righi
courtesy of the artist and gb agency – Paris

PETRIT HALILAJ

14:00-midnight

Outdoors spaces

Sound installation



© F. Di Giovanni

Born 1986 in Kostërrc, Skenderaj-Kosovo. Lives and works in Berlin (Germany), Pristina (Kosovo) et Bozzolo (Italy).

Petrit Halilaj learnt to draw as a teenager in a refugee camp during the war in Kosovo. His memories of a childhood spent in the countryside and his personal experience of war, destruction and displacement are the basis of his reflections about life and the human condition. Although he draws on concrete and material biographical elements, his work avoids pathos and is rooted in research into trauma and the ways in which it can be represented in art. His combinations of earth and rubble, stuffed animals covered in mud, live chickens and delicate drawings evoke a private and utopian universe in which the human being is objectified as being just like any other animal in the zoo, the works show his attempts at understanding such notions as "home", "nation" and "cultural identity".

Friends of birds, 2014-2015

Random sound installation

Animal motifs, particularly birds, are omnipresent in Petrit Halilaj's work. After creating *For the Birds*, an installation he realised with Alvaro Urbano, Halilaj asked friends to record sounds as if they wanted to and were able to communicate with birds. These strange sounds can be heard in public places. They mirror the artist's working environment; he shares his studio with canaries that he talks to, studies, and whose songs he imitates.

KASIA FUDAKOWSKI

14:00-16:30 Grenier

Projection / 15 min



© DR

Born 1985 in London.
Lives and works in Berlin.

Kasia Fudakowski's sculptures, performances and videos often take the form of crazy jokes or ironic monologues full of puns. People's reaction to them is laughter followed by a moment of doubt in which they turn round to see if it really was funny. This sardonic humour comes from Fudakowski's fondness for the verbal slips and shifts of meaning that arise out of appropriations or translations, whether linguistic or aesthetic. What interests the artist is the philosophy of comedy rather than an urge to set people giggling. She works at deconstructing the rules of ordinary stand-up comedy and thinks about the affective nature of laughter and the act of smiling. Fudakowski probes that slightly uncomfortable feeling that can set in between a comedian and his or her public.

Did I Ever Really Have a Chance?, 2015

Colour video, sound, 15 min

Kasia Fudakowski created her performance *Did I Ever Really Have a Chance?* at the invitation of the Museo Marino Marini as part of the *Alfred Jarry Archipelago* programme: 'HA 'HA (Florence, October 2015). The ordinary public discussion between artist and curator that was announced in the programme begins to go awry as various interruptions, accidents and other bugs arise unexpectedly. The artist arrives late, the curator's introduction gets longer and longer, the translator gets into a total muddle, and so it goes on until eventually the museum security alarm starts ringing. Far from being a mere film of the performance, the film presented here is a careful montage of text and image, in which scenes are repeated in a stuttering kind of way and the intertitles oscillate between commentaries after the event and a pre-written script. All of which sows doubt on what one is looking at.

production Museo Marino Marini
courtesy of the artist and Chert Gallery – Berlin
camera Cosimo Lipparini, Emilio Calderai
editing Joji Koyama
translation Emile Ouroumov

LUIGI PRESCICCE

16:30-18:30

Grenier

Projection / 7 min



© D.Lasagni

Born 1976 in Porto Cesareo, Italy.
Lives and works in Milan and Porto Cesareo.

In Luigi Presicce's work, series of images are compulsively assembled to create a narrative of symbols and allegorical figures condensed in time. The creative process behind each work does not follow a precise structure; it is progressively added to by research into a specific theme. Presicce's practice is presented as a contemporary reworking of myths, stories and classical symbols. In all his works, the symbolic power of the image is very intense. He reinforces the visual world of the Quattrocento and Cinquecento, from which he draws his many references, with a popular iconography arising from collective and personal memory and related to more ancient traditions and beliefs.

Il sogno della cascata di costantino, 2015

Colour video, sound, 7min

Following a performance for a lone accompanied viewer

With his enigmatic performances for solitary viewer, Luigi Presicce creates surrealist tableaux vivants with a wealth of esoteric symbols and references. The performance produced for the *Alfred Jarry Archipelago* programme, 'HA 'HA (Florence, October 2015) at the Museo Marino Marini, is part of a cycle that the artist began in 2012 with *The Legend of the True Cross*, inspired by the *Golden Legend* by Jacobus de Voragine (1228-1298). We are confronted by iconography from Piero della Francesca's fresco *Constantine's Dream* juxtaposed with one of the most mysterious of Marcel Duchamp's works, *Etant donnés*. From this performance, the artist has made a thoughtful film in which an alternation of close-ups and long shots accentuates the tableau vivant dimension. It is accompanied by 1. the sound of The Waterfall, 2. the light of the Illuminating Gas.

production Luigi Presicce, Museo Marino Marini, Institut français de Florence, Galleria Bianconi – Milan

film Daniele Pezzi

courtesy of the artist

LA VALSE DES PANTINS - ACTE II

14:00-23:00 Art Centre

Exhibition



© E. Ouroumov

William Anastasi, Julien Bismuth, Paul Chan, Marvin Gaye Chetwynd, Rainer Ganahl, Dora Garcia, Naotaka Hiro, Mike Kelley, Tala Madani, Nathaniel Mellors, Henrik Olesen

Alfred Jarry Archipelago

All most people remember of Jarry is the *King Ubu* furore, which overshadows a complex body of work marked by radical experimentation and an unmannerly blending of genres. In bringing together a remarkable group of one-of-a-kind international artists, *Alfred Jarry Archipelago* demonstrates that an entire register of current art and performance is shot through with potent, “Jarryesque” transgression.

In his poetry, plays and drawings Alfred Jarry (1873-1907) shattered the boundaries of the social, moral and aesthetic order of the late 19th century. Like a thunderclap, his King Ubu’s famed “Shitr !” paved the way for the modernity.

Between the turn of one century and that of its successor Jarry’s work and ideas seem to have breathed new life into society and art. The abolition of limits – to disciplines, identity, good sense, good taste – that he explored in his life and his work, led him to a totally new approach to drama, the body and language ; as well as issues of domination, whether related to desire, knowledge or power. Homing in a selection of Jarryesque motifs, *Alfred Jarry Archipelago* sets out to pinpoint their reappearance in the visual arts, on the cusp of theatre, dance and literature. In his celebrated ‘pataphysical manifesto *Exploits and Opinions of Dr Faustroll, pataphysician*, each chapter of Book 3 recounts a landfall on an imaginary island dedicated to a writer or artist of the time. In the same spirit *Alfred Jarry Archipelago* invites him along as a posthumous curator : for a string of islands embodying the works of various artists and sketching an uncompromisingly subjective view of his heritage. Unfolding in different places and in different shapes and forms – the project will be rounded off with a major catalogue directed by the fourth curators.

After a first act at Le Quartier, Centre for contemporary art in Quimper (5 June – 30 August 2015), La Ferme du Buisson is presenting Act II : a mix of new works and monographic groupings, with each artist occupying a block in an architectural context inspired by a “Jarryesque” approach to the body and space.

THE FERME DU BUISSON CENTRE FOR CONTEMPORARY ART

The art centre has for over 25 years been an active producer, diffuser and publisher. Insisting on emerging or rarely seen artists in France, it is a reference for performance, pluridisciplinarity and experimentation on exhibition formats.

Echoing with the context of La Ferme du Buisson, the centre aims to create a dialogue between contemporary art and other art forms.

UPCOMING

April 24 – July 24, 2016
Kapwani Kiwanga

Solo exhibition

Having followed a singular path from anthropology to the visual arts, Kapwani Kiwanga is now taking us into unexplored territory with a mix of fiction and documentary, science and magic, and politics and poetics. After a number of well-received exhibitions abroad, La Ferme du Buisson is now presenting her biggest solo show to date.

February 24, 2016
Loreto Martínez Troncoso
(Continuarà) ou En Chemin ou...

Book launch

This first monograph comes out of Loreto Martínez Troncoso's wish to publish her 'speeches', not with a document purpose, but as a new experiment, where she reinvents her preoccupations in the space offered by the book.

Ed. Spector

March 2016
Mathieu K. Abonnenc
Crawling doubles: colonial collecting and affect

Book publication

In between conference proceedings and still ongoing conversation, with interspersed visual proposals, this book, edited by Mathieu Kleyebe Abonnenc, Lotte Arndt and Catarina Lozano questions the concept of colonial collection, and the process of annexing and classifying the world.

Editions B42